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ABSTRACT

Ursula Parrott was a popular and prolific writer during the first half of the 20th century, publishing 22 books and 50 short stories. She was one of a handful of periodicals serials writers of the time whose love and adventure stories entertained readers nationwide with their relevance and character development. This comprehensive bibliography of the works of Ursula Parrott lists novels, stories, articles, films based on her works, and film scripts. It is presented in two formats: print, including a "back-of-the-book" index of titles, illustrators, reviews, reviewers, film stars, and family members; and as an HTML World Wide Web page utilizing links to help the user navigate through the site. The introductory sections of the paper provide background on Parrott and describe the methodology for compiling the bibliography. The strengths and weaknesses of print and Web formats are also discussed in regard to logical relationships, browsability, obscure references, and relative importance of entries. A title list and a chronology of works by Parrott are appended. (MES)

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ED 435 388

# The Development of a Bio-bibliography for Ursula Parrott with Indexing and Navigation Tools in Printed and Web-based Versions

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A Master's Research Project submitted to the Kent State University School of Library and Information Science in partial fulfillment of the requirements for the degree Master of Library Science

by

Susan Westall

July, 1999

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Abstract

Ursula Parrott was a popular and prolific writer during the first half of the Twentieth Century, publishing 22 books and 50 short stories. She was one of a handful of periodicals serials writers of the time whose love and adventure stories entertained housewives nationwide with their relevance and character development. This comprehensive bibliography of the works of Ursula Parrott describes books, stories, articles, films, and filmscripts. It is presented in two formats: print, including a "back-of-the-book" index, and as an HTML web page. The strengths and weaknesses of each format are also discussed.

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Table of Contents


Purpose of project....1

Introduction....1

Literature Review....3

Methodology....4

Discussion....7

Print Bibliography....10

- Foreword....11
- Novels....12
- Stories....16
- Articles....22
- Book Reviews....23
- Films Based on Works by Ursula Parrott....27
- Filmscripts....28
- Index....29
- Appendix I: Title List....33
- Appendix II: Chronology....35

Print of Web Pages....37


Attachment: Diskette of Web Pages

**Purpose of Project**

Between 1930 and 1947, Ursula Parrott wrote 22 books, 50 short stories, and four filmscripts. Eight of her works were made into movies, including one she wrote in collaboration with Zane Grey and other popular writers of the time. Her stories dealt with themes that are still relevant today: divorce, abortion, pacifism, civil rights, spousal abuse. Her books were regularly reviewed by *The New York Times*, as were her marriages, divorces, friendships with the likes of Sinclair Lewis and F. Scott Fitzgerald, and constant legal difficulties.

Although Ursula Parrott was a popular and prolific "romance" writer of her time, little is known today about either her or her works. The purpose of this project is to compile a comprehensive and authoritative bio-bibliography of Ursula Parrott as a representative of a small but important part of the history of women writers and writings. The project consists of both print and web presentations. The print version includes a single "back-of-the-book" index, covering titles, illustrators, reviews, reviewers, film stars, and family members. The web version utilizes hot links to help the user navigate through the site.

**Introduction**

The 1920s through 1940s was an exciting time for women writers. Willa Cather won the Pulitzer Prize for fiction, Pearl Buck, the Nobel Prize for literature. Emily Post published her first book on etiquette. Lillian Hellman published plays which were subsequently performed on Broadway and Marianne Moore and Edna St. Vincent Millay entertained the world with their poetry. Margaret Mitchell gave us *Gone with the Wind*. Eleanor Roosevelt, wife of the President, wrote her autobiography and Louella Parsons reported on Hollywood gossip. Gertrude Stein had twelve books published, followed closely by Edith Wharton with seven. And Ursula Parrot wrote 22 books, 50 short stories, and four screenplays. "Who? Ursula Parrott? Never heard of her!"

The truth is that although Ursula Parrott was a prolific and popular writer, not much information is available about her. Literature searches turned up little except book reviews and an occasional newspaper article covering a marriage, divorce, or arrest. The reason she seems to have been forgotten (or ignored) by bibliographers and compilers could be the perception of and disdain for the type of literature for which she was known.

Ursula Parrott was representative of a group of women writers in the 1920s, '30s and '40s who wrote what her son Marc called "formula stuff." In the Afterword of a reprint of *Ex-Wife* published in 1989, he describes her and her craft:

> "My mother worked like a galley slave: I well recall the chaos and tension of making those eternal deadlines for publishers and magazines. She and a handful of her peers made more money...than any American women could in that time. In the atmosphere of black coffee, cigarette stubs, and the clacking upright on a card table, and sleepless nights, she forged the dreams she sold to "*Cosmo*" or *Redbook* for the delectation of 1930s housewives" (Parrott, p. 220).

Ursula Parrott and those peers -- Kathleen Norris, Faith Baldwin, Vina Delmar, and Margaret Culkin Banning were the most popular -- became the new "mass market" writers. "The 1920s and 1930s...saw a new and vital phase of the commodification of popular fiction and the firm establishment of many of the genre categories with which we are familiar today" (*Twentieth-century Romance & Historical Writers*, p. xiv). One genre category to which the writer refers is, of course, romance literature. The early part of the twentieth century is when romances, especially those serialized in popular women's magazines, started to gain the popularity they maintain even today. This literary type, however, has never been totally accepted as "literature." Kay Mussell, in *Twentieth-century Romance & Historical Writers*, notes: "In 1932 Q.D. Leavis's pioneering study, *Fiction and the Reading Public*, offered an

almost entirely disparaging account of popular novels as debased 'kill-time interests' written in a modern suburban idiom, crude, puerile and cliched. Social snobbery and condescension could inform the views of progressives like the feminist and novelist Rebecca West who sneeringly dismissed the 'lower animals' who read bestsellers" (p. xiv).

No one could deny, however, the popularity of romance literature. Aside from the novels, romance literature started to be serialized in the increasingly popular women's magazines. Short stories and serialized fiction became an important draw of such magazines as *Women's Home Companion*, *Good Housekeeping*, *Saturday Evening Post*, and *Ladies' Home Journal*. "Like its competitors, the *Journal* attempted...to expand the domestic woman's "traditional areas of interest." The magazine hosted a prestigious group of contributors, including Louisa May Alcott, ...Edith Wharton, [and] Kathleen Norris. The *Journal* was particularly astute in choosing for serialization future best-sellers" (*Oxford Companion to Women's Writing in the United States*, p. 541).

Ursula Parrott answered the call for romance literature by writing both novels and short stories for magazines. Over a period of 15 years, she published over 50 separate works. Publishers, magazine editors, and even Hollywood paid attention to what she wrote. So did the public: *Ex-Wife* sold 100,000 copies and Marc Parrott estimates his mother's total income from writing to be more than $700,000 (Parrott, p. 220), a goodly sum for that day in time.

**Literature Review**

Still, I could not find a biography of Ursula Parrott, or a bibliography of her writings. Searches in the MLA Bibliography, Library Literature, Arts & Humanities Search, and Dissertation Abstracts came up empty, except for noting that a reprint of *Ex-Wife* was included in the 1989 Plume American Women Writers Series. Searches in Readers' Guide revealed references to short stories only. Web inquiries turned up two mentions of Ursula, but neither

biographical nor bibliographic. She is not even included in *Twentieth-century Romance & Historical Writers*! It is my contention that due to the many contributions of Ursula Parrott to women's literature and the early motion picture industry, a comprehensive bio-bibliography would be of benefit to those researchers and literature buffs willing to recognize ALL types of publications, mass market, magazine serials, or otherwise, as an important part of women's contributions to the arts. Her stories take the reader from the crash of 1929, through the post-war era right through to World War II, covering topics in which women from all walks of life held interest. Ursula deserves recognition and further study for what she contributed -- an enormous amount of popular literature, which was read and loved by millions of women throughout the first half of this century. So do her peers. Further investigation should be conducted into the lives and writings of some other writers of the time.

**Methodology**

Print Bibliography

Bibliographic research for this project was based as closely as possible on procedures outlined in James L. Harner's *On Completing an Annotated Bibliography*. Harner recommends the following steps:

I. Plan the research

A. Examine thoroughly the subject author's life and works.

Since so little has been published about the personal life of Ursula Parrott, my biographical research consisted of newspaper articles and primary research in the form of personal interviews via telephone and in person with her daughters-in-law, one of whom lives in Hawaii and the other in New York. (Ursula's son, Lindesay "Marc" Parrott, Jr., died in 1988; her grandson refused to talk with me.). Print versions of newspaper indexes (especially New York papers) were the

focus. *Publisher's Weekly* and entertainment publications of the time were also examined. Basic vital statistics sources, such as the online Everton's Geological Helper and state vital statistics and historical societies were used to verify dates.

B. Decide what types of works to include.

Since my intended audience includes researchers as well as casual readers, I have attempted to compile a complete bibliography, therein covering all of Ursula Parrott's works. Therefore, my bibliography includes novels (originals and reprints), short stories, screenplays, book reviews, films based on books by Parrott, and miscellaneous other published works. I examined and read approximately 70% of the materials covered by the bibliography.

C. Announce the bibliography in appropriate scholarly journals.

My plan for Step #C is to post and maintain my bibliography on a site on the web that is dedicated to American Women Writers. I have contacted the web masters of two sites: "A Celebration of Women Writers (http://www.cs.cmu.edu/afs/cs.cmu.edu/user/mmbt/www/women/writers.html) and the American Women's Writers Index (http://www.accd.edu/sac/english/bailey/amwomlit.htm) regarding adding my bibliography to their websites. I am currently awaiting a reply. I also plan to submit my bibliography to the editors of *Twentieth-century Romance & Historical Writers*.

D. Choose a good style manual.

The print version of my bibliography follows the guidelines in *The Chicago Manual of Style*. Entries are annotated as appropriate.

II. Compile the entries.

A. Identify the works.

Resources that have been used to identify and locate materials include, but are not limited to:

Books: WorldCat, the OCLC Online Union Catalog (online)

Book Reviews: Book Review Digest (print), Janice Parrott (daughter-in-law)

Short Stories: Readers' Guide (print)

Films: Internet Movie Database (web)

B. Obtain the works.

Since only one of Ursula Parrott's works is available at the Columbus Metropolitan Library, and those held by Ohio State University are in a non-circulating special collection, most were acquired through Interlibrary Loan. I purchased four through the Advanced Book Exchange site on the web. Short stories were printed from microfilm wherever possible. In the process of doing my research, I personally visited libraries in Columbus, Cleveland, Cincinnati, Dayton, Yellow Springs, Philadelphia, and New York.

C. Write the entries.

Entries were written and edited in Microsoft Word. Entries were ordered first by year then alphabetically. Entries were numbered. The bibliographic style follows *The Chicago Manual of Style*. Novels, short stories, book reviews, screenplays, films, and miscellaneous writings were indexed

Web site

The web site was written in HTML (Hypertext Markup Language), in part using the Front

Page design software package. Web pages contain graphics and navigational hot links, as well as logical links from topics to sub-topics.

**Discussion**

The bibliography on the following pages was compiled with care for use by both casual readers and scholars researching the history of women's literature. As such, my goal was to develop a tool that is easily used and navigated. I have provided the biographical and bibliographical information in two formats: a print version, which includes an index to its contents, and a web version, which uses hot links to move the user around. Each has its own particular strengths and weaknesses.

Logical relationships: The index in the back of the print index enables a user to "browse" for logical relationships. For instance, a user can look see from the index that there are three different people named "Towle" included in the bibliography. This information is not available to one navigating through the web page, because a link from one "Towle" to another has no logical sequence.

Browsability: The web version of the bibliography allows the user to browse the contents much more handily than the print version. Using the print index, the reader must flip from the index to the referenced page or citation, then go back to the index and repeat the process for each entry. The web version allows the user to move quickly by clicking on the hot link. There is always the chance that a web user will get "lost," however, in the maze of links. It is therefore important to always have available links that return him or her to the general index at the top of the page.

Obscure references: Obscure references tend to get lost in web pages. For instance, a reference to Binnie Barnes, who had a starring role in the film *There's Always Tomorrow*, is an easy addition to the index at the back of the print bibliography. To find her in the web version,

though, the searcher must rely on the browser's "Find" function. And because there is no way to "browse" what is included in the web page, there is no way a person would know to look for Binnie Barnes in the first place. It is possible, therefore, that many obscure references that might be found by browsing the index of a print bibliography would be lost in the web version.

Relative importance of entries: A back-of-the-book index provides instant feedback as to the importance of an entry to the main subject. One can easily see the number of references for an entry and immediately assess the usefulness of the bibliography. This insight is not always evident in a web page.

In conclusion, it can be argued that both types of navigation through a bibliography -- back-of-the-book index and hot links -- are superior in some aspects and inferior in others. It is my opinion, though, that a researcher who wants to "turn over every stone" should ultimately rely on print materials to ensure complete subject coverage.

## Bibliography


Buck, Claire, ed. *Bloomsbury Guide to Women's Literature* London: Bloomsbury, 1992.

Davidson, Cathy N., Linda Wagner-Martin and Elizabeth Ammons, eds. *The Oxford Companion to Women's Writing in the United States* New York: Oxford University Press, 1995.

Davis, Cynthia J. and Kathryn West. *Women Writers in the United States: A Timeline of Literacy, Cultural, and Social History* New York: Oxford University Press, 1996.

Harner, James L. *On Compiling an Annotated Bibliography* New York: Modern Language Association of America, 1985.

Parrott, Ursula. *Ex-Wife* New York: New American Library, 1989.

Vasudevan, Aruna and Lesley Henderson, eds. *Twentieth-century romance and historical writers* Detroit: St. James Press, 1994.

# Ursula Parrott:

A bibliography of her works

## Foreword

Katherine Ursula Towle Parrott was born in Boston, Massachusetts on March 26, 1899. Her father, Henry Towle, was a physician; her mother, Mary Fluck Towle, was a homemaker. Ursula had one sibling, an older sister named Lucy.

Ursula attended the Catholic Girls Latin School and later graduated from Radcliffe College. Immediately after graduation, she moved to New York's Greenwich Village and supported herself as a fashion writer. In 1922, at the age of 23, she married Lindesay Marc Parrott, a reporter for *The New York Times*.

Two years later, in 1924, Ursula gave birth to her only child, a son named Lindesay "Marc" Parrott, Jr. However, Lindesay Parrott, Sr., who never wanted any children, did not immediately know of the existence of his son. Upon learning of her pregnancy, Ursula returned to Boston from London, where she and her husband were living at the time, and gave birth to her son there. She left the infant in the care of her father and sister and returned to Lindesay. It wasn't until about two years later that her husband discovered that he was a father, and he and Ursula immediately divorced. Lindesay Parrott, Sr. never accepted his son Marc, and although Ursula saw the child often, bringing toys and taking him on trips, Marc was almost seven years old before she acknowledged being his mother. From that moment on, however, she doted on him, giving him the best of everything, including a Harvard education. His welfare was, in fact, the driving force behind her writing career. Ursula also continued a relationship with Lindesay through many years afterwards, even while both were married to other people.

*Ex-Wife*, Ursula Parrott's first book, was published in 1929. Based on her divorce and the time immediately following, it was considered scandalous at the time and therefore originally published anonymously. ("Leftover Ladies," an article published in *Mentor* magazine that same year, also discusses the plight of divorced women in 1929 New York.) *Ex-Wife* was enormously successful, and Ursula became a popular author and scandalous woman overnight, reveling in both roles throughout most of her life.

Although she was continuously involved with her first husband, Ursula married three other men. In 1931, she married Charles T. Greenwood, a prominent New York banker. She divorced him one year later, claiming intolerable cruelty. She married John Wildberg, an attorney, in 1934. That relationship ended when he threatened her with a gun at her in 1937. In 1939, she married Air Force Major Coster Schermerhorn. This marriage was her longest -- 4 years -- and ended dramatically when she was caught in a scandal for smuggling a 26-year-old military prisoner out of a Florida Army base by hiding him under the back seat of her car. Sought and caught by the FBI and tried in a

federal court, Ursula claimed tearfully that they were merely "going out to dinner." She was found not guilty of the charge and, according to a New York Times' article on the trial, even the prosecuting attorney applauded when the verdict was announced. Ursula was also rumored to have had affairs with both F. Scott Fitzgerald and Sinclair Lewis.

In between marriages and affairs (and becoming one of the few women in the United States to earn a pilot's license), Ursula Parrott was a prolific, successful, and popular writer. She wrote for women -- books, popular magazine short stories and serialized novels, and filmscripts. Over a period of 18 years, she wrote 22 books (including one which she co-authored with nine other prominent writers of the time, including Zane Grey), over 50 stories, and four filmscripts. Eight of her novels were subsequently made into films, starring such famous actors as James Stewart, Norma Shearer, Cary Grant, Robert Montgomery, Humphrey Bogart, Fred MacMurray, Barbara Stanwyck, and Ray Milland.

Ursula's lifestyle was one of constant ups and downs. She quickly spent everything she earned. She'd write non-stop for 72 hours, sell her story, spend every penny on her son or male companion of the moment, then write another story when she needed the money. Eventually, her imprudent ways caught up with her. She stopped writing in 1947, and in 1952 a warrant was issued for her arrest in New York on a grand larceny charge of taking and then pawning $1,000 worth of silverware from the home of friends with whom she was staying. She went into hiding and was not publicly heard from again. According to her son Marc, she died of cancer in 1957, anonymously, in the charity ward of a New York hospital. Her sister, Lucy, who had been secretly caring for her during the illness, was by her side. She is buried in the Towle family plot in Holly Hood Cemetery in Brookline, Massachusetts.

Susan Westall
Summer, 1999

## A. Novels

**A1** ***Dream without Ending***

New York: Longmans, Green & Company, 1935.
[not examined]
Contents: "*Dream without Ending,*" "*A King in Caribbea,*" "*Salute! There Goes Romance,*" "*Remember Me,*" "*Death Is a Dream,*" *Forever, Perhaps,*" "*Whenever Spring,*" "*A Princess Goes Home*"

**A2** ***Even in a Hundred Years***

New York: Dodd, Mead & Company, 1944.
Green cloth, 178 p.

**A3** ***Ex-Wife***

**(a)** New York: Jonathan Cape & Harrison Smith, 1929.
Black cloth, gold lettering, 272 p. Published anonymously.
Dedication to Hugh O'Connor.

**(b)** New York: Grosset & Dunlap, 1930.
[not examined]

**(c)** New York: Dell, 1949.
Dell Books, 25 cents series, #277. Paperback. 239 p.
[not examined]

**(d)** New York: New American Library, 1989.
"A Plume Book." Plume American Women Writers series.
Afterword by son, Lindesay Marc Parrott, Jr. Cover art: watercolor of woman in negligee, by Anna Demchick. 224 p.

**(e)** Hungary: Aldina, 1995.
Hungarian translation (*A Szerelem Elmulik*). 196 p.
[not examined]

**A4** ***For All of Our Lives***

New York: Dodd, Mead & Company, 1938.
Blue cloth, gold lettering, 209 p. Dedication to Micheline Kennedy.

**A5** ***Gentleman's Fate***

New York: Jonathan Cape and Harrison Smith, 1931.
Green cloth, 241 p. Published under author "K.U.P." Dedication to Louise Bonino.

A6 ***Heaven's Not Far Away***
New York: Dodd, Mead & Company, 1942 (copyright 1941,1942).
Red cloth, 208 p.

A7 ***Island of Fear***
New York: Dodd, Mead & Company, 1943.
[not examined)

A8 ***Leisure to Repent***
Sydney: Consolidated Press, 1936.
[not examined]

also in *Redbook*, February 1936.

A9 ***Life is For the Living***
New York: Dodd, Mead & Company, 1939.
Green cloth, 239 p.

A10 ***Love Goes Past***
New York: Jonathan Cape & Harrison Smith, 1931.
Blue cloth, 254 p. Second printing has "Grosset & Dunlap" on spine.
Dedication to George Bye.

A11 ***Marry Me before You Go***
New York: Dodd, Mead & Company, 1941.
Green cloth, 218 p.

Also in *Redbook*, June 1941.

A12 ***Navy Nurse***
New York: Dodd, Mead & Company, 1943.
Light blue cloth with picture of nurse on cover and spine, 219 p.

Also in *Redbook*, October 1942.

A13 ***Next Time We Live***
(a) New York: Grosset & Dunlap, 1935.
Blue cloth, red lettering, 298 p. Dust cover of 1938 photoplay edition reads "Photoplay title *'Next Time We Love.'*" Picture of Margaret Sullavan with caption "... in the Universal Photoplay." Note inside: "Abbreviated form of this novel has been serialized under the title *"Say Goodbye Again."* Dedication to Robert Garland.

(b) New York: Longmans, Green & Company, 1935.
[not examined]

A14 ***Nothing Even Ends***
New York: Dodd, Mead & Company, 1942.
Green cloth, 190 p.

Also in *Redbook*, April 1940.

A15 ***One More Such Victory***
New York: Smith & Durrell, 1942.
Tan cloth, 229 p.

A16 ***Road Leading Somewhere***
New York: Dodd, Mead & Company, 1941.
Burgundy cloth, 171 p.

Also in *Ladies Home Journal*, August - December, 1940.

A17 ***Storm at Dusk***
New York: Dodd, Mead & Company, 1943.
Red cloth, 207 p.

Also in *Redbook*, April 1942.

A18 ***Strangers May Kiss***
(a) New York: Jonathan Cape & Harrison Smith, 1930.
Second printing (also 1930) has "Grosset & Dunlap" on spine.

(b) New York: Dell, 1930.
Dell Paperback Series #409, 224 p. Cover art by Ray Johnson: man and woman embracing in front of fireplace (front), map of Washington Square in New York (back). Includes list of named chapters and main characters. Dedication to Hugh O'Connor.

A19 ***Till I Forget to Love***
Sydney: Consolidated Press, 1939.
[not examined]

A20 ***The Tumult and the Shouting***
(a) New York: Longmans, Green & Company, 1933.
[not examined]

(b) Toronto: Cassell and Company, Ltd., 1934.
Blue cloth, white lettering, 331 p. Dedication to "my sister Lucy Towle and my son Lindesay Marc Parrott, Jun."

A21 ***Two Novels: Though You Be Far and When Summer, Returning***
New York: Longmans, Green and Company, 1939.
Red cloth, 192 p. (*Though You Be Far)* and 211 p. (*When Summer, Returning*). The text of When Summer, Returning is inverted, starting in what would be the "back" of the book.

"*When Summer, Returning*" also in *Good Housekeeping*, May - October, 1935.

A22 ***The Woman Accused***
New York: Ray Long & Richard R. Smith, Inc., 1933.
Published under "By Ten Prominent Authors." ( Authors were Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irving S. Cobb, Gertrude Atherton, J.P. McEvoy, Ursula Parrott, Polan Banks, and Sophie Kerr, with each author writing one chapter.) Blue cloth, 214 p. Includes list of named chapters.

**B. Stories**

B1 **"And Then for Always"**
*Redbook*, March 1945, p. 135-166. Decorations by Everett Henry.

B2 **"And Tomorrow to You"**
*Ladies Home Journal*, January 1939, p. 16-17, 65-66. Illustrated by Al Parker.

B3 **"Appointment with Tomorrow"**
*Good Housekeeping*, March 1939, p. 18-21, 119-124, 126-128; April 1939, p. 24-25, 33-134, 136-144, 146, 148; May 1939, p. 26-27, 198-208; June 1939, p. 42-43, 49-158; July 1939, p. 42-43, 72, 75-76, 78; August 1939, p. 42-43, 78, 80. Illustrated by Tom Lovell.

B4 **"The Beauty and the Family"**
*Redbook*, May 1945, p.18-21, 94-103; June 1945, p. 30-33, 100-106, 109; July 1945, p. 44-48, 69-70, 72, 74, 76. Illustrated by Hy Rubin.

B5 **"The Boy Next Door"**
*Ladies Home Journal*, April 1939, p. 11-12, 77, 79-80. Illustrated by Roy Spreter.

B6 **"Breadwinner"**
*Redbook*, October 1933, p. 18-21, 92-99; November 1933, p. 30-33, 96-101; December, 1933, p. 32-36, 76-80; January 1934, p. 36-39, 72-75; February 1934, p. 48-50, 70, 72, 74. Illustrated by Frank Bensing.

B7 **"Brief Encore"**
*Ladies Home Journal*, January 1938, p. 20-21, 75-76. Illustrated by Roy Spreter.

B8 **"Brilliant Marriage"**
*Redbook*, July 1935, p. 127-148. Illustrated by Frank Godwin.

Also a film by the same name, 1939.

B9 **"Death Is a Dream"**
in *Dream without Ending*, 1935.

B10 **"Dream without Ending"**
*Good Housekeeping*, August 1932, p. 26-31, 118, 120, 122, 124, 126. Illustrated by Ralph Pallen Coleman.

Also in *Dream without Ending*, 1935.

B11 **"A Far Off Music"**
*Ladies Home Journal*, April 1942, p. 13, 79-80, 82, 84-85, 87-88, 90, 92-93, 95-100. Illustrated by Al Parker.

B12 **"First Love"**
*Redbook*, August 1932, p. 40-44, 118-120. Illustrated by Frank Bensing.

also in *Best American Love Stories of the Year*, edited by Margaret Widdemer, 1932.

B13 **"Forever, Perhaps"**
in *Dream Without Ending*, 1935.

B14 **"For No Earthly Reason"**
*Good Housekeeping*, March 1934, p. 16-19, 137-138, 140, 143-144, 147. Illustrated by Mead Schaeffer.

B15 **"Goodbye at the Station"**
*Redbook*, October 1944, p. 18-21, 116-123; November 1944, p. 24-27, 125-130. Illustrated by Perry Peterson.

B16 **"His Broken Promise"**
*Redbook*, October 1945, p. 48-51, 70, 72, 74, 76. Illustrated by Arthur Sarnoff.

B17 **"If We Could Be Alone"**
*Redbook*, February 1945, p. 28-31, 90-95. Illustrated by Walter Baumhofer.

B18 **"In Heaven Surely"**
*Ladies Home Journal*, December 1933, p. 12-13, 74, 76-77, 79. Illustrated by William Meade Prince.

B19 **"A King in Caribbea"**
*American Magazine*, August 1933, p. 39-44, 102-115. Illustrated by J. W. Schlaikjer.

also in *Dream without Ending*, 1935.

B20 **"Last Love"**
*American Magazine*, October 1934, p. 60-63, 88, 90, 92, 94. Illustrated by Ronald McLeod.

B21 **"The Last Time We Meet"**
*Redbook*, March 1942, p. 16-19, 78-80. 83-85; April 1942, 48-51, 106-113; May 1942, 40-43, 81-82, 84; June 1942, p. 40-43, 93-96. Illustrated by Edwin Georgi.

B22 **"Leisure to Repent"**
*Redbook*, February 1936, p. 113-144.

also published as a book of the same name, 1936.

B23 **"Let Go of Yesterday"**
*Redbook*, August 1945, p. 44-47, 60-61. Illustrated by Walter Baumhofer.

B24 **"Let's Just Marry"**
*Redbook*, November 1947, p. 121-152. Decorated by Weimer Pursell.

B25 **"Life Sentence"**
*Redbook*, December 1937, p. 26-30, 80, 83-84, 86-91. Illustrated by John Falter.

B26 **"Love Comes but Once"**
*Good Housekeeping*, June 1936, p. 24-27, 133-134, 136, 138, 140, 142, 144, 146-147. Illustrated by Tom Webb.

B27 **"Love Is So Universal"**
*Redbook*, November 1945, p. 151-182. Decorated by Weimer Pursell.

B28 **"Manhattan Dawn"**
*Redbook*, April 1936, p. 13-17, 69-70, 72-75. Illustrated by John Fulton.

B29 **"Marry Me before You Go"**
*Redbook*, June 1941, p. 121-153.

Also published as a book of the same name, 1941.

B30 **"Merchant Princess"**
*American Magazine*, April 1934, p. 12-17, 94, 98-100, 102, 104, 106; May 1934, p. 30-33, 100, 102, 105-106, 108; June 1934, 74-77, 154-160; July 1934, 54-57, 140-144; August 1934, p. 70-73, 143-146. Illustrated by August Bleser, Jr.

B31 **"Navy Nurse"**
*Redbook*, October 1942, 121-152. Decorated by Everett Henry.

Also published as a book of the same name, 1943.

B32 **"Nothing Ever Ends"**
*Redbook*, April 1940, p. 137-170.

Also published as a book of the same name, 1942.

B33 **"Nowhere and Return"**
*Redbook*, October 1934, p. 119-160. Illustrated by Frank Godwin.

B34 **"The Beauty and the Family"**
*Redbook*, May 1945, p.18-21, 94-103; June 1945, p. 30-33, 100-106, 109; July 1945, p. 44-48, 69-70, 72, 74, 76. Illustrated by Hy Rubin.

**B35** **"One Day, There You Will Be"**
*Redbook*, October 1943, p. 119-150. Decorated by Everett Henry.

Also published as a book, *Even in a Hundred Years*, 1944.

**B36** **"Peter Keeps Memorial Day"**
*Ladies Home Journal*, May 1933, p. 12-13, 111-113. Illustrated by William Meade Prince.

**B37** **"A Princess Goes Home"**
in *Dream without Ending*, 1935.

**B38** **"Promise to Forget"**
*Ladies Home Journal*, February 1942, p. 16-17, 109-116. Illustrated by Robert G. Harris.

**B39** **"Remember Me"**
*Good Housekeeping*, June 1933, p. 22-25, 108, 111. Illustrated by Haddon Sundblom.

Also in *Dream Without Ending*, 1935.

**B40** **" 'Revoir"**
*Ladies Home Journal*, August 1938, p. 20-21, 52-54. Illustrated by John La Gatta.

**B41** **"Road Leading Somewhere"**
*Ladies Home Journal*, August 1940, p. 13, 90-93; September 1940, p. 20-21, 47-48, 50, 52-53; October 1940, p. 19, 134-138; November 1940, p. 29, 55-56, 58, 60; December 1940, p. 49, 96-97, 99-100. Illustrated by Earl Cordrey.

Also published as a book of the same name, 1941.

**B42** **"Salute! There Goes Romance!"**
in *Dream without Ending*, 1935.

**B43** **"Say Goodbye Again"**
[not examined]

**B44** **"Second Choice"**
*American Magazine*, December 1935, p. 16-17, 155-174. Illustrated by Mano Cooper. Also includes color photo by Paul Hesse of Carole Lombard and Fred MacMurray.

**B45** **"She Married for Money"**
*Redbook*, October 1937, p. 133-164.

**B46** **"Sleighbells in the Night"**
*Redbook*, April 1945, p. 32-35, 66-67, 69. Illustrated by Walter Baumhofer.

**B47** **"Smile Painted On"**
*Good Housekeeping*, February 1934, p. 38-41, 182-186. Illustrated by R.F. James.

**B48** **"Some Other Springtime"**
*Ladies Home Journal*, May 1934, p. 16-17, 74. Illustrated by John La Gatta.

**B49** **"Somewhere East of Sunrise"**
*Redbook*, November 1941, p. 14-16, 95-102; December 1941, 40-44, 74-79; January 1942, p. 34-37, 93-95, 101-102; February 1942, p. 42-45, 66-71. Illustrated by John Polgreen.

**B50** **"Spring Singing"**
*Good Housekeeping*, November 1937, p. 21-23, 140, 143-144, 147-148, 150-154, 156-157; December 1937, p. 24-27, 187-194; January 1938, p. 26-29, 164-168; February 1938, p. 40-43, 180-186, 189; March 1938, p. 76-79, 96, 98, 100, 102-103, 106; April 1938, p. 60-63, 225-230. Illustrated by Armando Seguso.

**B51** **"Storm at Dusk"**
*Redbook*, April 1942, p. 115-146. Decorated by Everett Henry.

Also published as a book by the same name, 1943.

**B52** **"That Wife of Hugo's"**
*Ladies Home Journal*, February 1938, p. 11-13, 65-66, 68, 70, 72, 74-75, 77. Illustrated by Al Parker.

**B53** **"The Years I Will Spend without You"**
*Redbook*, May 1944, p. 16-19, 94-96, 99-101; June 1944, p. 38-41, 67-68, 70, 72, 74, 77, 79. Illustraated by Edwin Georgi.

**B54** **"This Wonderful Moment"**
*Redbook*, January 1935, p. 18-21, 77-78. Illustrated by Walter Baumhofer.

B55 **"Though Time Be Fleet"**
*Good Housekeeping*, November 1934, p. 16-19, 140, 143-146, 150. Illustrated by Haddon Sundblom.

B56 **"Until Some Other Year"**
*Redbook*, July 1944, p. 129-160. Decorated by Everett Henry.

B57 **"We Shall Meet Again"**
*Redbook*, September 1936, p. 127-158.

B58 **"Whenever Spring"**
in *Dream without Ending*, 1935.

B59 **"When Summer, Returning"**
*Good Housekeeping*, May 1935, p. 21-23, 178, 180, 183-184, 188, 190-191, 194, 196, 198; June 1935, p. 26-29, 166-174; July 1935, p. 32-35, 189-196; August 1935, p. 40-43, 111-112, 114, 116; September 1935, pps. 46-49, 141-144, 146; October 1935, p. 64-67, 221-226. Illustrated by Mead Schaeffer.

also in book *Two Novels: Though You Be Far and When Summer, Returning*, 1939.

B60 **"World's Fair"**
*Redbook*, June 1939, p. 16-19, 81-87; July 1939, p. 22-25, 99-104; August 1939, p. 32-35, 64-67. Illustrated by John LaGatta.

B61 **"Your Picture and My Love"**
*Redbook*, December 1945, p. 18-21, 106, 108-120, 122, 124-125; January 1946, p. 46-48, 75-84; February 1946, p. 56-58, 91-101; March 1946, p. 50-54, 135-141. Illustrated by Arthur Sarnoff.

**C. Articles**

C1 **"Ina Claire"**
*Saturday Evening Post*, January 13, 1935, p. 35, 104.

C2 **"It Must Be the Climate"**
*American Magazine*, July 1933, p. 48-50, 118-119.

C3 **"Leftover Ladies"**
*Mentor*, December 1929, p. 31-33, 60-61.

C4 **"Nice People Don't Eat"**
*Ladies Home Journal*, March 1941, p. 25, 58, 60.

**D. Book Reviews**

D1 ***Dream Without Ending***
(a) Southron, Jane Spence, "Miss Parrott's Stories," *The New York Times Book Review*, November 3, 1945, p. 24.

D2 ***Ex-Wife***
(a) *Bookman*, September 1929, p. xx.

(b) "A Glib Footnote to Local Sociology," *The New York Times Book Review,* August 11, 1929, p. 3.

(c) Haxton, Florence. "Wisecracks and Some Wisdom," *Books* (*New York Herald Tribune*), August 11, 1929, p. 6.

(d) *London Times Literary Supplement*, December 19, 1929, p. 1804.

(e) MacDougall, Robert B. "This Freedom," *Saturday Review of Literature*, August 31, 1929, p. 91.

(f) *The Nation*, September 18, 1929, p. 310.

(g) *Publisher's Weekly*, May 19, 1989, p. 77.

(h) *The Springfield Republican*, August 25, 1929, p. E7.

D3 ***For All of Our Lives***
(a) Bell, Lisle. *Books* (*New York Herald Tribune*), September 11, 1938, p. 12.

*(b)* Sherman, Beatrice. "Theatrical Glamour," *The New York Times Book Review*, September 11, 1938, p. 7.

D4 ***Heaven's Not Far Away***
(a) Bell, Lisle. *Books* (*New York Herald Tribune*), October 11, 1942, p. 14.

(b) Dean, Charlotte. *The New York Times Book Review*, October 4, 1942, p. 35.

D5 ***Life is For the Living***

(a) Bell, Lisle. *Books* (*New York Herald Tribune*), September 3, 1939, p. 9.

(b) Johnson, M.P. *Boston Transcript*, September 2, 1939, p. C1.

(c) R.A.C. *Saturday Review Of Literature*, September 9, 1939, p. 20-21.

(d) Sherman, Beatrice. *The New York Times Book Review*, September 3, 1939, p. 16.

(e) *The Springfield Republican*, October 15, 1939, p. E7.

D6 ***Love Goes Past***

(a) *Boston Transcript*, September 26, 1931, p. 8.

(b) "The Grand Prize," *The New York Times Book Review*, August 23, 1931, p. 6.

*(c)* Ross, Virgilia Peterson. "Those Loving Women," *Books* (*New York Herald Tribune*), August 9, 1931, p. 8.

D7 ***Marry Me Before You Go***

(a) Bell, Lisle. *Books* (*New York Herald Tribune*), August 24, 1941, p. 16.

(b) Dean, Charlotte. *The New York Times Bok Review*, August 24, 1941, p. 13.

D8 ***Next Time We Live***

(a) Bell, Lisle. *Books* (*New York Herald Tribune*), June 2, 1935, p. 18. Includes photograph.

(b) *London Times Literary Supplement*, November 2, 1935, p. 699.

(c) "Over the Counter," *Saturday Review of Literature*, May 25, 1935, p. 24.

(d) Southron, Jane Spence. "Career for Two," *The New York Times Book Review*, May 19, 1935, p. 6.

(e) W. E. H. *Boston Transcript*, June 1, 1935, p. 5.

(f) *Wilson Library Bulletin*, July 1935, p. 93.

D9 ***Nothing Ever Ends***

(a) Bell, Lisle. *Books* (*New York Herald Tribune*), June 21, 1942, p. 13.

(b) Dean, Charlotte. *The New York Times Book Review*, June 28, 1942, p. 23.

D10 ***One More Such Victory***

(a) Bell, Lisle. *Books* (*New York Herald Tribune*), June 14, 1942, p. 11.

(b) Dean, Charlotte. *The New York Times Book Review*, May 31, 1942, p. 17.

D11 ***Road Leading Somewhere***

(a) Bell, Lisle. *Books* (*New York Herald Tribune*), March 30, 1941, p. 15.

(b) Dean, Charlotte. *The New York Times Book Review*, March 9, 1941, p. 18.

(c) F. S. *Saturday Review of Literature*, March 22, 1941, p. 19.

(d) *The Springfield Republican*, March 16, 1941, p. E7.

D12 ***Storm At Dusk***

(a) Bell, Lisle. *Weekly Book Review* (*New York Herald Tribune*), April 4, 1943, p. 17.

*(b)* Dean, Charlotte. "Wilderness Crackup," *The New York Times Book Review*, March 7, 1943, p. 25.

D13 ***Strangers May Kiss***

(a) "Another Ex-Wife," *The New York Times Book Review*, August 24, 1930, p. 7.

(b) Davin, Tom. *The New York World*, August 31, 1930, p. 4.

(c) *London Times Literary Supplement*, December 11, 1930, p. 1062.

(d) Matthews, T.S. "Get Hot," *The New Republic*, October 8, 1930, p. 213-214.

(e) *The Nation*, August 27, 1930, p. 228-229.

(f) *Outlook and Independent*, August 6, 1930, p. 548.

D13

(g) *Publisher's Weekly*, August 2, 1930, p. 429.

(h) Richardson, Eudora Ramsay. *Bookman*, September 1930, p. 74.

(i) Ross, Virgilia Peterson. "They Remain Strangers," *Books* (*New York Herald Tribune*), August 3, 1930, p. 3.

(j) *The Spectator*, November 29, 1930, p. 859.

(k) Tomlinson, K.C. *The Nation and the Athenaeum*, December 6, 1930, p. 334.

D14 ***Two Novels: Though You Be Far and When Summer, Returning***

(a) *Boston Transcript*, September 12, 1936, p. 9.

(b) M.W. "Two of a Kind," *The New York Times Book Review*, October 11, 1936, p. 34-35.

(c) Tilden, David. Books (*New York Herald Tribune*), September 30, 1936, p. 24.

D15 ***The Tumult and the Shouting***

(a) Bell, Lisle. *Books* (*New York Herald Tribune*), November 5, 1933, p. 14.

*(b)* Brickell, Herschel. "Another Good Story," *The North American Review*, January 1934, p. 93.

(c) Chamberlain, John. *The New York Times Book Review*, November 7, 1933, p. 31.

(d) *The Christian Science Monitor*, November 18, 1933, p. 8.

(e) "Four Generations," *The New York Times Book Review*, November 5, 1933, p. 6.

(f) G. G. *Saturday Review of Literature*, November 11, 1933, p. 260.

(g) *The Springfield Republican*, December 24, 1933, p. E9.

D16 ***The Woman Accused***

(a) "When Ten Collaborate," *The New York Times Book Review*, May 7, 1933, p. 14.

## E. Films Based on Works by Ursula Parrott

E1 ***The Divorcee***
MGM (Metro-Goldwyn-Mayer), 1930
Based on book *Ex-Wife* (1929)
Directed by Robert Z. Leonard
Starred: Norma Shearer, Chester Morris, Robert Montgomery
Award: Norma Shearer, Oscar, Best Actress, 1930

E2 ***Brilliant Marriage***
MGM (Metro-Goldwyn-Mayer), 1936
Based on story of the same name published in *Redbook* (1935)
Directed by Phil Rosen
Starred: Joan Marsh, Ray Walker, Inez Courtney

E3 ***Gentleman's Fate***
MGM (Metro-Goldwyn-Mayer), 1931
Based on book of the same name (1931)
Directed by Mervyn LeRoy
Starred: John Gilbert, Louis Wolheim, Leila Hyams

E4 ***Love Affair***
Columbia Pictures Corporation, 1932
Based on unpublished novel of the same name
Directed by Thornton Freeland
Starred: Dorothy Mackaill, Humphrey Bogart, Jack Kennedy

E5 ***Next Time We Love***
Universal Pictures, 1936
Based on book *Next Time We Live* (1935)
Directed by Edward H. Griffith
Starred Margaret Sullavan, James Stewart, Ray Milland

E6 ***Strangers May Kiss***
MGM (Metro-Goldwyn-Mayer), 1931
Based on book of the same name (1930)
Directed by George Fitzmaurice
Starred: Norma Shearer, Robert Montgomery, Raymond Milland

E7 ***There's Always Tomorrow***
(a) Universal Pictures, 1934
Based on unpublished novel of the same name
Directed by Edward Sloman
Starred: Binnie Barnes, Alan Hale, Robert Taylor, Frank Morgan

E7
(b) Universal International Pictures, 1956
Directed by Douglas Sirk
Starred: Barbara Stanwyck, Fred MacMurray, Joan Bennett
Also released as ***Too Late for Love***

E8 ***The Woman Accused***
Paramount Pictures, 1933
Based on novel of the same name (1933)
Directed by Paul Sloane
Starred: Nancy Carroll, Cary Grant, William J. Kelly

**F. Filmscripts**

F1 ***Gentleman's Fate***
MGM (Metro-Goldwyn-Mayer), 1931

F2 ***Infidelity***
MGM (Metro-Goldwyn-Mayer), 1938
Written with F. Scott Fitzgerald

F3 ***Strangers May Kiss***
MGM (Metro-Goldwyn-Mayer), 1931
Written with John Meehan

## Index


### A

"And Then For Always," B1
"And Tomorrow to You," B2
"Appointment with Tomorrow," B3
*A Szerelem Elmuli. See Ex-Wife*
Atherton, Gertrude, A22

### B

Bank, Polan, A22
Barnes, Binnie, E7(a)
Baum, Vicki, A22
Baumhofer, Walter, B17, B23, B46, B54
"The Beauty and the Family," B4
Bell, Lisle, D3(a), D4(a), D5(a), D7(a), D8 (a), D9(a), D10(a), D11(a), D12(a), D15(a)
Bennett, Joan, E7(b)
Bensing, Frank, B6, B12
*Best American Love Stories of the Year. See* "First Love"
Bleser, August Jr., B30
Bogart, Humphrey, *(ii)*, E4
Bonino, Louise, A5
"The Boy Next Door," B5
"Breadwinner," B6
Brickell, Herschel, D15(b)
"Brief Encore," B7
"Brilliant Marriage:" story, B8; film, E2
Bye, George, A10

### C

Carroll, Nancy, E8
Chamberlain, John, D15(c)
Cobb, Irving S., A22
Coleman, Ralph Pallen, B10
Cooper, Mano, B44
Cordrey, Earl, B41
Courtney, Inez, E2

### D

Davin, Tom, D13(b)
Dean, Charlotte, D4(b), D7(b), D9(b), D10(b), D11(b), D12(b)
"Death Is a Dream," A1, B9
Delmar, Vina, A22
Demchick, Anna, A3
*The Divorcee,* E1. *See also Ex-Wife*
*Dream without Ending:* book, A1; book review, D1; story, B10

### E

*Even in a Hundred Years*, A2
*Ex-Wife:* book, *(i)*, A3; book reviews, D2. *See also The Divorcee*

### F

Falter, John, B25
"First Love," B12
Fitzgerald, F. Scott, (i), F2
Fitzmaurice, George, E6
*For All of Our Lives*: book, A4; book reviews, D3
"Forever, Perhaps," A1, B13
"For No Earthly Reason," B14
Freeland, Thornton, E4
Fulton, John, B28

### G

Garland, Robert, A13
*Gentleman's Fate*: book, A5; film, E3; filmscript, F1
Georgi, Edwin, B21, B53
Gilbert, John, E3
Godwin, Frank, B8, B33
"Goodbye at the Station," B15
Grant, Cary, *(ii)*, E8

Greenwood, Charles T., *(i)*
Grey, Zane, *(ii)*, A22
Griffith, Edward H., E5

H

Hale, Alan, E7(a)
Harris, Robert G., B38
Haxton, Florence, D2(c)
*Heaven's Not Far Away:* book, A6; book reviews, D4
Henry, Everett, B1, B31, B35, B51, B56
Hesse, Paul, B44
"His Broken Promise," B16
Hughes, Rupert, A22
Hyams, Leila, E3

I

"If We Could Be Alone," B17
*Infidelity*, F2
"In Heaven Surely," B18
"Ina Claire," C1
*Island of Fear*, A7
"It Must Be the Climate," C2

J

James, R.F., B47
Johnson,
M.P., D5(b)
Ray, A18

K

Kelly, William J., E8
Kennedy,
Jack, E4
Micheline, A4
Kerr, Sophie, A22
"A King in Caribbea," A1, B19

L

LaGatta, John, B40, B48, B60
"Last Love," B20
"The Last Time We Meet," B21
"Leftover Ladies," *(i)*, C3
*Leisure to Repent*: book, A8; story, B22
Leonard, Robert Z., E1
LeRoy, Mervyn, E3
"Let Go of Yesterday," B23
"Let's Just Marry," B24
Lewis, Sinclair, (i)
*Life Is for the Living*: book, A9; book reviews, D5
"Life Sentence," B25
Lombard, Carole, B44
*Love Affair*, E4
"Love Comes but Once," B26
*Love Goes Past*: book, A10; book reviews, D6
"Love Is So Universal," B27
Lovell, Tom, B3

M

MacDougal, Robert B., D2(e)
Mackaill, Dorothy, E4
MacMurray, Fred, *(ii)*, B44, E7(b)
"Manhattan Dawn," B28
*Marry Me Before You Go*: book, A11; book reviews, D7; story, B29
Marsh, Joan, E2
Matthews, T.S., D13(d)
McEvoy, J.P., A22
McLeod, Ronald, B20
Meehan, John, F3
"Merchant Princess," B30
Milland, Ray, *(ii)*, E5, E6
Montgomery, Robert, *(ii)*, E1, E2
Morgan, Frank, E7(a)
Morris, Chester, E1

N

*Navy Nurse:* book, A12; story, B31

*Next Time We Live*: book, A13; book reviews, D8. *See also Next Time We Love; Say Goodbye Again*
*Next Time We Love*, E5. *See also Next Time We Live*
"Nice People Don't Eat," C4
*Nothing Ever Ends*: book, A14; book reviews, D9; story, B32
"Nowhere and Return," B33

O

O'Connor, Hugh, A3, A18
"Of Course, She's Older," B34
"One Day There You Will Be," B35
*One More Such Victory*: book, A15; book reviews, D10

P

Parker, Al, B2, B11, B52
Parrott,
Lindesay Marc, Jr., (i), *(ii)*, A3, A20
Lindesay Marc, Sr., (i)
"Peter Keeps Memorial Day," B36
Peterson, Perry, B15
Polgreen, John, B49
"A Princess Goes Home," B37
Prince, William Meade, B18, B36
"Promise to Forget," B38
Pursell, Weimer, B24, B27

Q

R

"Remember Me," A1, B39
" 'Revior," B40
Richardson, Eudora Ramsay, D13(h)
*Road Leading Somewhere*: book, A16; book reviews, D11; story, B41
Rosen, Paul, E2
Ross, Virgilia Peterson, D6(c), D13(i)
Rubin, Hy, B4, B34

S

"Salute! There Goes Romance!," A1, B42
Sarnoff, Arthur, B16, B61
"Say Goodbye Again," B43. *See also Next Time We Live*
Schaeffer, Mead, B14, B59
Schermerhorn, Coster, *(i)*
Schlaikjer, J.W., B19
"Second Choice," B44
Seguso, Armando, B50
Shearer, Norma, *(ii)*, E1, E6
"She Married for Money," B45
Sherman, Beatrice, D3(b), D5(d)
Sirk, Douglas, E7(b)
"Sleighbells in the Night," B46
Sloane, Paul, E8
Sloman, Edward, E7(a)
"Smile Painted On," B47
"Some Other Springtime," B48
"Somewhere East of Sunrise," B49
Southron, Jane Spence, D1(a), D8(d)
Spreter, Roy, B5, B7
"Spring Singing," B50
Stanwyck, Barbara, *(ii)*, E7(b)
Stewart, James, *(ii)*, E5
*Storm at Dusk*: book, A17; book reviews, D12; story, B51
*Strangers May Kiss*: book, A18; book reviews, D13; film, E6; filmscript, F3
Sullavan, Margaret, A13(a), E5
Sundblom, Haddon, B39, B55

T

Taylor, Robert, E7(a)
"That Wife of Hugo's," B52
*There's Always Tomorrow*, E7
"The Years I Will Spend with You," B53
"This Wonderful Moment," B54
"Though Time Be Fleet," B55
Tilden, David, D14(c)

*Till I Forget to Love*, A19
Tomlinson, K.C., D13(k)
*Too Late for Love. See There's Always Tomorrow*
Towle,
Henry, *(i)*
Lucy, *(i)*, *(ii)*, A20
Mary Fluck, *(i)*
*The Tumult and the Shouting*: book, A20; book reviews, D15
*Two Novels: Though You Be Far and When Summer, Returning:* book, A21; book reviews, D14

**U**

"Until Some Other Year," B56

**V**

**W**

Walker, Ray, E2
Webb, Tom, B26
"We Shall Meet Again," B57
"Whenever Spring," A1, B58
"When Summer, Returning," A21, B59
Widdemer, Margaret, B12
Wildberg, John, *(l)*
Wolheim, Louis, E3
*The Woman Accused*: book, A22; book review, D16; film, E8
"World's Fair," B60

**X**

**Y**

"Your Picture and My Love," B61

**Z**

## Appendix 1
## Title List

"And Then for Always"
"And Tomorrow to You"
"Appointment with Tomorrow"
"The Beauty and the Family"
"The Boy Next Door"
"Breadwinner"
"Brief Encore"
"Brilliant Marriage"
"Death Is a Dream"
*Dream without Ending*
"Dream without Ending"
*Even in a Hundred Years*
*Ex-Wife*
"A Far Off Music"
"First Love"
*For All of Our Lives*
"Forever, Perhaps"
"For No Earthly Reason"
*Gentleman's Fate*
"Goodbye at the Station"
*Heaven's Not Far Away*
"His Broken Promise"
"If We Could Be Alone"
"In Heaven Surely"
*Island of Fear*
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"Last Love"
"The Last Time We Meet"
*Leisure to Repent*
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"Life Sentence"
"Love Comes But Once"
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"Love Is So Universal"
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*Navy Nurse*

*Next Time We Live*
*Nothing Ever Ends*
"Nowhere and Return"
"Of Course, She's Older"
"One Day, There You Will Be"
*One More Such Victory*
"Peter Keeps Memorial Day"
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*Storm at Dusk*
*Strangers May Kiss*
"That Wife of Hugo's"
"The Years I Will Spend without You"
"This Wonderful Moment"
"Though Time Be Fleet"
*Till I Forget to Love*
*The Tumult and the Shouting*
*Two Novels: Though You Be Far and When Summer, Returning*
"Until Some Other Year"
"We Shall Meet Again"
"Whenever Spring"
"When Summer, Returning"
*The Woman Accused*
"World's Fair"
"Your Picture and My Love"

## Appendix 2
## Chronology of Works by Ursula Parrott

**1929**
*Ex-Wife*
"Leftover Ladies"

**1930**
*Strangers May Kiss*

**1931**
*Gentleman's Fate* (book and filmscript)
*Love Goes Past*
*Strangers May Kiss* (filmscript)

**1932**
"Dream without Ending" (story)
"First Love"

**1933**
"Breadwinner"
"In Heaven Surely"
"It Must Be the Climate"
"A King in Caribbea"
"Peter Keeps Memorial Day"
"Remember Me"
*The Tumult and the Shouting*
*The Woman Accused*

**1934**
"For No Earthly Reason"
"Last Love"
"Merchant Princess"
"Nowhere and Return"
"Smile Painted On"
"Some Other Springtime"
"Though Time Be Fleet"

**1935**
"Brilliant Marriage"
"Death is a Dream"
*Dream without Ending* (book)
"Forever, Perhaps"
"Ina Claire"
*Next Time We Live*
"A Princess Goes Home"
"Salute! There Goes Romance!"
"Second Choice"
"This Wonderful Moment"
"Whenever Spring"
"When Summer, Returning"

**1936**
*Leisure to Repent* (book and story)
"Love Comes but Once"
"Manhattan Dawn"
"Of Course, She's Older"
"We Shall Meet Again"

**1937**
"Life Sentence"
"She Married for Money"
"Spring Singing"

**1938**
"Brief Encounter"
*For All of Our Lives*
"Infidelity"
" 'Revoir"
"That Wife of Hugo's"

**1939**
"And Tomorrow to You"
"Appointment with Tomorrow"
"The Boy Next Door"

*Life Is for the Living*
*Till I Forget to Love*
*Two Novels: Though You Be Far and When Summer, Returning*
"World's Fair"

**1940**
"Nothing Ever Ends" (story)
"Road Leading Somewhere" (story)

**1941**
*Marry Me before You Go* (book and story)
"Nice People Don't Eat"
*Road Leading Somewhere* (book)
"Somewhere East of Sunrise"

**1942**
"A Far Off Music"
*Heaven's Not Far Away*
"Last Time We Meet"
"Navy Nurse" (story)
*Nothing Ever Ends* (book)
*One More Such Victory*
"Promise to Forget"
"Storm at Dusk" (story)

**1943**
*Island of Fear*
*Navy Nurse* (book)
"One Day, There You Will Be"
*Storm at Dusk* (book)

**1944**
*Even in a Hundred Years*
"Goodbye at the Station"
"The Years I Will Spend with You"
"Until Some Other Year"

**1945**
"And Then for Always"
"The Beauty and the Family"
"His Broken Promise"
"If We Could Be Alone"
"Let Go of Yesterday"
"Love is So Universal"
"Sleighbells in the Night"
"Your Picture and My Love"

**1947**
"Let's Just Marry"

# Ursula Parrott

## Web Page Screen Prints

Ursula Parrott
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# *Ursula Parrott*

## *A bibliography of her works*


Articles
Biography
Books
Book Reviews
Chronology
Films
Filmscripts
List of Titles
Stories


*Web Page by Susan Westall*

## ~~ *Title List* ~~


"And Then for Always"

"And Tomorrow to You"

"Appointment with Tomorrow"

"The Beauty and the Family"

"The Boy Next Door"

"Breadwinner"

"Brief Encore"

"Brilliant Marriage"

"Death Is a Dream"

*Dream without Ending*

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*Even in a Hundred Years*

*Ex-Wife*

"A Far Off Music"

"First Love"

*For All of Our Lives*

"Forever, Perhaps"

"For No Earthly Reason"

*Gentleman's Fate*

"Goodbye at the Station"

*Heaven's Not Far Away*

"His Broken Promise"

"If We Could Be Alone"

"In Heaven Surely"

*Island of Fear*

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*Navy Nurse*

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*Next Time We Live*

*Nothing Ever Ends*

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*Strangers May Kiss*

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"Until Some Other Year"

"We Shall Meet Again"

"Whenever Spring"

"When Summer, Returning"

*The Woman Accused*

"World's Fair"

"Your Picture and My Love"



# ~~ Books ~~

## *Dream without Ending*

New York: Longmans, Green & Company, 1935.

Contents: "*Dream Without Ending,*" "*A King in Caribbea,*" "*Salute! There Goes Romance,*" "*Remember Me,*" "*Death Is a Dream,*" "*Forever, Perhaps,*" "*Whenever Spring,*" "*A Princess Goes Home.*"

*Book Review*

## *Even in a Hundred Years*

New York: Dodd, Mead & Company, 1944. Green cloth, 178 p.

## *Ex-Wife*

New York: Jonathan Cape & Harrison Smith, 1929. Black cloth, gold lettering, 272 p. Published anonymously. Dedication to Hugh O'Connor.

New York: Grosset & Dunlap, 1930.

New York: Dell, 1949. Dell Books, 25 cents series, #277. Paperback. 239 p.

New York: New American Library, 1989. "A Plume Book." Plume American Women Writers series. Afterword by son, Lindesay Marc Parrott, Jr. Cover art: watercolor of woman in negligee, by Anna Demchick. 224 p.

Hungary: Aldina, 1995. Hungarian translation (*A Szerelem Elmulik*). 196 p.

*Book Reviews*

*Film*

## *For All of Our Lives*

New York: Dodd, Mead & Company, 1938. Blue cloth, gold lettering, 209 p. Dedication to Micheline Kennedy.

*Book Reviews*

## *Gentleman's Fate*

New York: Jonathan Cape and Harrison Smith, 1931. Green cloth, 241 p. Published under author "K.U.P." Dedication to Louise Bonino.

*Film*

*Filmscript*

## *Heaven's Not Far Away*

New York: Dodd, Mead & Company, 1942 (copyright 1941, 1942). Red cloth, 208 p.

*Book Reviews*

## *Island of Fear*

New York: Dodd, Mead & Company, 1943.

## *Leisure to Repent*

Sydney: Consolidated Press, 1936.

*Story*

## *Life is For the Living*

New York: Dodd, Mead & Company, 1939. Green cloth, 239 p.

*Book Reviews*

## *Love Goes Past*

New York: Jonathan Cape & Harrison Smith, 1931. Blue cloth, 254 p. Second printing has "Grosset & Dunlap" on spine. Dedication to George Bye.

*Book Reviews*

## *Marry Me before You Go*

New York: Dodd, Mead & Company, 1941. Green cloth, 218 p.

*Book Reviews*

*Story*

## *Navy Nurse*

New York: Dodd, Mead & Company, 1943. Light blue cloth with picture of nurse on cover and spine, 219 p.

*Story*

## *Next Time We Live*

New York: Grosset & Dunlap, 1935. Blue cloth, red lettering, 298 p. Dust cover of 1938 photoplay edition reads "Photoplay title '*Next Time We Love.*'" Picture of Margaret Sullavan with caption "... in the Universal Photoplay." Note inside: "Abbreviated form of this novel has been serialized under the title "***Say Goodbye Again.***" Dedication to Robert Garland.

New York: Longmans, Green & Company, 1935.

*Book Reviews*

*Film*

## *Nothing Ever Ends*

New York: Dodd, Mead & Company, 1942. Green cloth, 190 p.

*Book Reviews*

*Story*

## *One More Such Victory*

New York: Smith & Durrell, 1942. Tan cloth, 229 p.

*Book Reviews*

## *Road Leading Somewhere*

New York: Dodd, Mead & Company, 1941. Burgundy cloth, 171 p.

*Book Reviews*

*Story*

## *Storm at Dusk*

New York: Dodd, Mead & Company, 1943. Red cloth, 207 p.

*Book Reviews*

*Story*

## *Strangers May Kiss*

New York: Jonathan Cape & Harrison Smith, 1930. Second printing (also 1930) has "Grosset & Dunlap" on spine.

New York: Dell, 1930.

Dell Paperback Series #409, 224 p. Cover art by Ray Johnson: man and woman embracing in front of fireplace (front), map of Washington Square in New York (back). Includes list of named chapters and main characters. Dedication to Hugh O'Connor.

*Book Reviews*

*Film*

*Filmscript*

## *Till I Forget to Love*

Sydney: Consolidated Press, 1939.

## *The Tumult and the Shouting*

New York: Longmans, Green & Company, 1933.

Toronto: Cassell and Company, Ltd., 1934. Blue cloth, white lettering, 331 p. Dedication to "my sister Lucy Towle and my son Lindesay Marc Parrott, Jun."

*Book Reviews*

## *Two Novels: Though You Be Far and When Summer, Returning*

New York: Longmans, Green and Company, 1939. Red cloth, 192 p. (*Though You Be Far*) and 211 p. (*When Summer, Returning*). The text of *When Summer, Returning* is inverted, starting in what would be the "back" of the book.

*Book Reviews*

## *The Woman Accused*

New York: Ray Long & Richard R. Smith, Inc., 1933. Published under "By Ten Prominent Authors." (Authors were Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irving S. Cobb, Gertrude Atherton, J.P. McEvoy, Ursula Parrott, Polan Banks, and Sophie Kerr, with each author writing one chapter.) Blue cloth, 214 p. Includes list of named chapters.

*Book Review*

*Film*

Top Articles Biography Books Reviews Chronology Films Filmscripts Titles Stories

# ~~ *Stories* ~~

"And Then for Always"

*Redbook*, March 1945, p. 135-166. Decorations by Everett Henry.

"And Tomorrow to You"

*Ladies Home Journal*, January 1939, p. 16-17, 65-66. Illustrated by Al Parker.

"Appointment with Tomorrow"

*Good Housekeeping*, March 1939, p. 18-21, 119-124, 126-128; April 1939, p. 24-25, 133-134, 136-144, 146, 148; May 1939, p. 26-27, 198-208; June 1939, p. 42-43, 149-158; July 1939, p. 42-43, 72, 75-76, 78; August 1939, p. 42-43, 78, 80. Illustrated by Tom Lovell.

"The Beauty and the Family"

*Redbook*, May 1945, p.18-21, 94-103; June 1945, p. 30-33, 100-106, 109; July 1945, p. 44-48, 69-70, 72, 74, 76. Illustrated by Hy Rubin.

"The Boy Next Door"

*Ladies Home Journal*, April 1939, p. 11-12, 77, 79-80. Illustrated by Roy Spreter.

"Breadwinner"

*Redbook*, October 1933, p. 18-21, 92-99; November 1933, p. 30-33, 96-101; December, 1933, p. 32-36, 76-80; January 1934, p. 36-39, 72-75; February 1934, p. 48-50, 70, 72, 74. Illustrated by Frank Bensing.

"Brief Encore"

*Ladies Home Journal*, January 1938, p. 20-21, 75-76. Illustrated by Roy Spreter.

"Brilliant Marriage"

*Redbook*, July 1935, p. 127-148. Illustrated by Frank Godwin.

*Film*

"Death Is a Dream"

in *Dream without Ending*.

"Dream without Ending"

*Good Housekeeping*, August 1932, p. 26-31, 118, 120, 122, 124, 126. Illustrated by Ralph Pallen Coleman.

also in *Dream without Ending*.

"A Far Off Music"

*Ladies Home Journal*, April 1942, p. 13, 79-80, 82, 84-85, 87-88, 90, 92-93, 95-100. Illustrated by Al Parker.

"First Love"

*Redbook*, August 1932, p. 40-44, 118-120. Illustrated by Frank Bensing.

also in *Best American Love Stories of the Year*, edited by Margaret Widdemer, 1932.

"Forever, Perhaps"

in *Dream without Ending*.

"For No Earthly Reason"

*Good Housekeeping*, March 1934, p. 16-19, 137-138, 140, 143-144, 147. Illustrated by Mead Schaeffer.

"Goodbye at the Station"

*Redbook*, October 1944, p. 18-21, 116-123; November 1944, p. 24-27, 125-130. Illustrated by Perry Peterson.

"His Broken Promise"

*Redbook*, October 1945, p. 48-51, 70, 72, 74, 76. Illustrated by Arthur Sarnoff

"If We Could Be Alone"

*Redbook*, February 1945, p. 28-31, 90-95. Illustrated by Walter Baumhofer.

"In Heaven Surely"

*Ladies Home Journal*, December 1933, p. 12-13, 74, 76-77, 79. Illustrated by William Meade Prince.

"A King in Caribbea"

*American Magazine*, August 1933, p. 39-44, 102-115. Illustrated by J. W. Schlaikjer.

also in *Dream without Ending*.

"Last Love"

*American Magazine*, October 1934, p. 60-63, 88, 90, 92, 94. Illustrated by Ronald McLeod.

"The Last Time We Meet"

*Redbook*, March 1942, p. 16-19, 78-80. 83-85; April 1942, 48-51, 106-113; May 1942, 40-43, 81-82, 84; June 1942, p. 40-43, 93-96. Illustrated by Edwin Georgi.

"Leisure to Repent"

*Redbook*, February 1936, p. 113-144.

also published as a *book* of the same name.

"Let Go of Yesterday"

*Redbook*, August 1945, p. 44-47, 60-61. Illustrated by Walter Baumhofer.

"Let's Just Marry"

*Redbook*, November 1947, p. 121-152. Decorated by Weimer Pursell.

"Life Sentence"

*Redbook*, December 1937, p. 26-30, 80, 83-84, 86-91. Illustrated by John Falter.

"Love Comes but Once"

*Good Housekeeping*, June 1936, p. 24-27, 133-134, 136, 138, 140, 142, 144, 146-147. Illustrated by Tom Webb.

"Love Is So Universal"

*Redbook*, November 1945, p. 151-182. Decorated by Weimer Pursell.

"Manhattan Dawn"

*Redbook*, April 1936, p. 13-17, 69-70, 72-75. Illustrated by John Fulton.

"Marry Me before You Go"

*Redbook*, June 1941, p. 121-153.

also published as a ***book*** of the same name.

"Merchant Princess"

*American Magazine*, April 1934, p. 12-17, 94, 98-100, 102, 104, 106; May 1934, p. 30-33, 100, 102, 105-106, 108; June 1934, 74-77, 154-160; July 1934, 54-57, 140-144; August 1934, p. 70-73, 143-146. Illustrated by August Bleser, Jr.

"Navy Nurse"

*Redbook*, October 1942, 121-152. Decorated by Everett Henry.

also published as a ***book*** of the same name.

"Nothing Ever Ends"

*Redbook*, April 1940, p. 137-170.

also published as a *book* of the same name.

"Nowhere and Return"

*Redbook*, October 1934, p. 119-160. Illustrated by Frank Godwin.

"Of Course, She's Older"

*Redbook*, December 1936, p. 18-21, 94-104; January 1947, p. 44-47, 78-87; February 1947, p. 42-45, 109-113. Illustrated by Hy Rubin.

"One Day, There You Will Be"

*Redbook*, October 1943, p. 119-150. Decorated by Everett Henry.

also published as the book ***Even in a Hundred Years***.

"Peter Keeps Memorial Day"

*Ladies Home Journal*, May 1933, p. 12-13, 111-113. Illustrated by William Meade Prince.

"A Princess Goes Home"

in ***Dream without Ending***.

"Promise to Forget"

*Ladies Home Journal*, February 1942, p. 16-17, 109-116. Illustrated by Robert G. Harris.

"Remember Me"

*Good Housekeeping,* June 1933, p. 22-25, 108, 111. Illustrated by Haddon Sundblom.

also in ***Dream without Ending***.

"'Revoir"

*Ladies Home Journal,* August 1938, p. 20-21, 52-54. Illustrated by John La Gatta.

"Road Leading Somewhere"

*Ladies Home Journal,* August 1940, p. 13, 90-93; September 1940, p. 20-21, 47-48, 50, 52-53; October 1940, p. 19, 134-138; November 1940, p. 29, 55-56, 58, 60; December 1940, p. 49, 96-97, 99-100. Illustrated by Earl Cordrey.

also published as a ***book*** of the same name.

"Salute! There Goes Romance!"

in ***Dream wthout Ending***.

"Say Goodbye Again"

"Second Choice"

*American Magazine,* December 1935, p. 16-17, 155-174. Illustrated by Mano Cooper. Also includes color photo by Paul Hesse of Carole Lombard and Fred MacMurray.

"She Married for Money"

*Redbook*, October 1937, p. 133-164.

"Sleighbells in the Night"

*Redbook*, April 1945, p. 32-35, 66-67, 69. Illustrated by Walter Baumhofer.

"Smile Painted On"

*Good Housekeeping*, February 1934, p. 38-41, 182-186. Illustrated by R.F. James.

"Some Other Springtime"

*Ladies Home Journal*, May 1934, p. 16-17, 74. Illustrated by John La Gatta.

"Somewhere East of Sunrise"

*Redbook*, November 1941, p. 14-16, 95-102; December 1941, 40-44, 74-79; January 1942, p. 34-37, 93-95, 101-102; February 1942, p. 42-45, 66-71. Illustrated by John Polgreen.

"Spring Singing"

*Good Housekeeping*, November 1937, p. 21-23, 140, 143-144, 147-148, 150-154, 156-157; December 1937, p. 24-27, 187-194; January 1938, p. 26-29, 164-168; February 1938, p. 40-43, 180-186, 189; March 1938, p. 76-79, 96, 98, 100, 102-103, 106; April 1938, p. 60-63, 225-230. Illustrated by Armando Seguso.

"Storm at Dusk"

*Redbook*, April 1942, p. 115-146. Decorated by Everett Henry.

also published as a *book* by the same name.

"That Wife of Hugo's"

*Ladies Home Journal*, February 1938, p. 11-13, 65-66, 68, 70, 72, 74-75, 77. Illustrated by Al Parker.

"The Years I Will Spend without You"

*Redbook*, May 1944, p. 16-19, 94-96, 99-101; June 1944, p. 38-41, 67-68, 70, 72, 74, 77, 79. Illustrated by Edwin Georgi.

"This Wonderful Moment"

*Redbook*, January 1935, p. 18-21, 77-78. Illustrated by Walter Baumhofer.

"Though Time Be Fleet"

*Good Housekeeping*, November 1934, p. 16-19, 140, 143-146, 150. Illustrated by Haddon Sundblom.

"Until Some Other Year"

*Redbook*, July 1944, p. 129-160. Decorated by Everett Henry.

"We Shall Meet Again"

*Redbook*, September 1936, p. 127-158.

"Whenever Spring"

in *Dream without Ending*.

"When Summer, Returning"

*Good Housekeeping*, May 1935, p. 21-23, 178, 180, 183-184, 188, 190-191, 194, 196, 198; June 1935, p. 26-29, 166-174; July1935, p. 32-35, 189-196; August 1935, p. 40-43, 111-112, 114, 116; September 1935, pps. 46-49, 141-144, 146; October 1935, p. 64-67, 221-226. Illustrated by Mead Schaeffer.

also in the book *Two Novels: Though You Be Far and When Summer, Returning*.

"World's Fair"

*Redbook*, June 1939, p. 16-19, 81-87; July 1939, p. 22-25, 99-104; August 1939, p. 32-35, 64-67. Illustrated by John LaGatta.

"Your Picture and My Love"

*Redbook*, December 1945, p. 18-21, 106, 108-120, 122, 124-125; January 1946, p. 46-48, 75-84; February 1946, p. 56-58, 91-101; March 1946, p. 50-54, 135-141. Illustrated by Arthur Sarnoff

Top Articles Biography Books Reviews Chronology Films Filmscripts Titles Stories

# ~~ *Articles* ~~

"Ina Claire"

*Saturday Evening Post*, January 13, 1935, p. 35, 104.

"It Must Be the Climate"

*American Magazine*, July 1933, p. 48-50, 118-119.

"Leftover Ladies"

*Mentor*, December 1929, p. 31-33, 60-61.

"Nice People Don't Eat"

*Ladies Home Journal*, March 1941, p. 25, 58, 60.

Top Stories Articles Biography Books Reviews Chronology Films Filmscripts Titles

# ~~ *Book Reviews* ~~

## *Dream Without Ending*

Southron, Jane Spence, "Miss Parrott's Stories," *The New York Times Book Review*, November 3, 1945, p. 24.

## *Ex-Wife*

*Bookman*, September 1929, p. xx.

"A Glib Footnote to Local Sociology," *The New York Times Book Review*, August 11, 1929, p. 3.

Haxton, Florence. "Wisecracks and Some Wisdom," *Books (New York Herald Tribune)*, August 11, 1929, p. 6.

*London Times Literary Supplement*, December 19, 1929, p. 1804.

MacDougall, Robert B. "This Freedom," *Saturday Review of Literature*, August 31, 1929, p. 91.

*The Nation*, September 18, 1929, p. 310.

*Publisher's Weekly*, May 19, 1989, p. 77.

*The Springfield Republican*, August 25, 1929, p. E7.

## *For All of Our Lives*

Bell, Lisle. *Books (New York Herald Tribune)*, September 11, 1938, p. 12.

Sherman, Beatrice. "Theatrical Glamour," *The New York Times Book Review*, September 11, 1938, p. 7.

## *Heaven's Not Far Away*

Bell, Lisle. *Books (New York Herald Tribune)*, October 11, 1942, p. 14.

Dean, Charlotte. *The New York Times Book Review*, October 4, 1942, p. 35.

## *Life is For the Living*

Bell, Lisle. *Books (New York Herald Tribune)*, September 3, 1939, p. 9.

Johnson, M.P. *Boston Transcript*, September 2, 1939, p. C1.

R.A.C. *Saturday Review Of Literature*, September 9, 1939, p. 20-21.

Sherman, Beatrice. *The New York Times Book Review*, September 3, 1939, p. 16.

*The Springfield Republican*, October 15, 1939, p. E7.

## *Love Goes Past*

*Boston Transcript*, September 26, 1931, p. 8.

"The Grand Prize," *The New York Times Book Review*, August 23, 1931, p. 6.

Ross, Virgilia Peterson. "Those Loving Women," *Books (New York Herald Tribune)*, August 9, 1931, p. 8.

## *Marry Me before You Go*

Bell, Lisle. *Books (New York Herald Tribune)*, August 24, 1941, p. 16.

Dean, Charlotte. *The New York Times Bok Review*, August 24, 1941, p. 13.

## *Next Time We Live*

Bell, Lisle. *Books (New York Herald Tribune)*, June 2, 1935, p. 18. Includes photograph.

*London Times Literary Supplement*, November 2, 1935, p. 699.

"Over the Counter," *Saturday Review of Literature*, May 25, 1935, p. 24.

Southron, Jane Spence. "Career for Two," *The New York Times Book Review*, May 19, 1935, p. 6.

W. E. H. *Boston Transcript*, June 1, 1935, p. 5.

*Wilson Library Bulletin*, July 1935, p. 93.

## *Nothing Ever Ends*

Bell, Lisle. *Books (New York Herald Tribune)*, June 21, 1942, p. 13.

Dean, Charlotte. *The New York Times Book Review*, June 28, 1942, p. 23.

## *One More Such Victory*

Bell, Lisle. *Books (New York Herald Tribune)*, June 14, 1942, p. 11.

Dean, Charlotte. *The New York Times Book Review*, May 31, 1942, p. 17.

## *Road Leading Somewhere*

Bell, Lisle. *Books (New York Herald Tribune)*, March 30, 1941, p. 15.

Dean, Charlotte. *The New York Times Book Review*, March 9, 1941, p. 18.

F. S. *Saturday Review of Literature*, March 22, 1941, p. 19.

*The Springfield Republican*, March 16, 1941, p. E7.

## *Storm At Dusk*

Bell, Lisle. *Weekly Book Review (New York Herald Tribune)*, April 4, 1943, p. 17.

Dean, Charlotte. "Wilderness Crackup," *The New York Times Book Review*, March 7, 1943, p. 25.

## *Strangers May Kiss*

"Another *Ex-Wife*," *The New York Times Book Review*, August 24, 1930, p. 7.

Davin, Tom. *The New York World*, August 31, 1930, p. 4.

*London Times Literary Supplement*, December 11, 1930, p. 1062.

Matthews, T.S. "Get Hot," *The New Republic*, October 8, 1930, p. 213-214.

*The Nation*, August 27, 1930, p. 228-229.

*Outlook and Independent*, August 6, 1930, p. 548.

*Publisher's Weekly*, August 2, 1930, p. 429.

Richardson, Eudora Ramsay. *Bookman*, September 1930, p. 74.

Ross, Virgilia Peterson. "They Remain Strangers," *Books (New York Herald Tribune)*, August 3, 1930, p. 3.

*The Spectator*, November 29, 1930, p. 859.

Tomlinson, K.C. *The Nation and the Athenaeum*, December 6, 1930, p. 334.

## *Two Novels: Though You Be Far and When Summer, Returning*

*Boston Transcript*, September 12, 1936, p. 9.

M.W. "Two of a Kind," *The New York Times Book Review*, October 11, 1936, p. 34-35.

Tilden, David. *Books (New York Herald Tribune)*, September 30, 1936, p. 24.

## *The Tumult and the Shouting*

Bell, Lisle. *Books (New York Herald Tribune)*, November 5, 1933, p. 14.

Brickell, Herschel. "Another Good Story," *The North American Review*, January 1934, p. 93.

Chamberlain, John. *The New York Times Book Review*, November 7, 1933, p. 31.

*The Christian Science Monitor*, November 18, 1933, p. 8.

"Four Generations," *The New York Times Book Review*, November 5, 1933, p. 6.

G. G. *Saturday Review of Literature*, November 11, 1933, p. 260.

*The Springfield Republican*, December 24, 1933, p. E9.

## *The Woman Accused*

"When Ten Collaborate," *The New York Times Book Review*, May 7, 1933, p. 14.

# ~~ *Illustrators* ~~

### *Walter Baumhofer*

"If We Could Be Alone" (*Redbook*, 1945)

"Let Go of Yesterday" (*Redbook*, 1945)

"Sleighbells in the Night" (*Redbook*, 1945)

"This Wonderful Moment" (*Redbook*, 1935)

### *Frank Bensing*

"Breadwinner" (*Redbook*, 1933, 1934)

"First Love" (*Redbook*, 1932)

### *August Bleser, Jr.*

"Merchant Princess" (*American Magazine*, 1934)

### *Ralph Pallen Coleman*

"Dream without Ending" (*Good Housekeeping*, 1932)

### *Mano Cooper*

"Second Choice" (*American Magazine*, 1935)

### *Earl Cordrey*

"Road Leading Somewhere" (*Ladies Home Journal*, 1940)

### *John Falter*

"Life Sentence" (*Redbook*, 1937)

### *John Fulton*

"Manhattan Dawn" (*Redbook*, 1936)

### *Edwin Georgi*

"The Last Time We Meet" (*Redbook*, 1942)

"The Years I Will Spend without You" (*Redbook*, 1944)

### *Frank Godwin*

"Brilliant Marriage" (*Redbook*, 1935)

"Nowhere and Return" (*Redbook*, 1934)

### *Robert G. Harris*

"Promise to Forget" (*Ladies Home Journal*, 1942)

### *Everett Henry*

"And Then for Always" (*Redbook*, 1945)

"Navy Nurse" *(Redbook,* 1942)

"One Day, There You Will Be" *(Redbook,* 1943)

"Storm at Dusk" *(Redbook,* 1942)

"Until Some Other Year" *(Redbook,* 1944)

### *R.F. James*

"Smile Painted On" *(Good Housekeeping,* 1934)

### *John LaGatta*

"'Revoir" *(Ladies Home Journal,* 1938)

"Some Other Springtime" *(Ladies Home Journal,* 1934)

"World's Fair" *(Redbook,* 1939)

### *Tom Lovell*

"Appointment with Tomorrow" *(Good Housekeeping,* 1939)

### *Ronald McLeod*

"Last Love" *(American Magazine,* 1934)

### *Al Parker*

"And Tomorrow to You" *(Ladies Home Journal,* 1939)

"A Far Off Music" *(Ladies Home Journal,* 1942)

"That Wife of Hugo's" *(Ladies Home Journal,* 1938)

### *Perry Peterson*

"Goodbye at the Station" *(Redbook,* 1944)

### *John Polgreen*

"Somewhere East of Sunrise" *(Redbook,* 1941)

### *William Meade Prince*

"In Heaven Surely" *(Ladies Home Journal,* 1933)

"Peter Keeps Memorial Day" *(Ladies Home Journal,* 1933)

### *Weimer Purcell*

"Let's Just Marry" *(Redbook,* 1947)

"Love Is So Universal" *(Redbook,* 1945)

### *Hy Rubin*

"The Beauty and the Family" *(Redbook,* 1945)

"Of Course, She's Older" (*Redbook,* 1936)

### *Arthur Sarnoff*

"His Broken Promise" *(Redbook,* 1945)

"Your Picture and My Love" *(Redbook,* 1945)

### *Mead Schaeffer*

"For No Earthly Reason" *(Good Housekeeping,* 1934)

### *J.W. Schalikjer*

"A King in Caribbea" *(American Magazine,* 1933)

### *Armando Seguso*

"Spring Singing" *(Good Housekeeping,* 1937, 1938)

### *Roy Spreter*

"The Boy Next Door" *(Ladies Home Journal,* 1939)

"Brief Encore" *(Ladies Home Journal,* 1938)

### *Haddon Sundblom*

"Remember Me" *(Good Housekeeping,* 1933)

"Though Time Be Fleet" *(Good Housekeeping,* 1934)

### *Tom Webb*

"Love Comes but Once" *(Good Housekeeping,* 1936)

# ~~ *Reviewers* ~~

## *Lisle Bell*

*For All of Our Lives* (Books (New York Herald Tribune), 1938)

*Heaven's Not Far Away* (Books (New York Herald Tribune), 1942)

*Life is For the Living* (Books (New York Herald Tribune), 1939)

*Marry Me before You Go* (Books (New York Herald Tribune), 1941)

*Next Time We Live* (Books (New York Herald Tribune), 1935)

*Nothing Ever Ends* (Books (New York Herald Tribune), 1942)

*Road Leading Somewhere* (Books (New York Herald Tribune), 1941)

*Storm At Dusk* (Weekly Book Review (New York Herald Tribune), 1943)

*The Tumult and the Shouting* (Books (New York Herald Tribune), 1933)

## *Herschel Brickell*

*The Tumult and the Shouting* (The North American Review, 1934)

## *John Chamberlain*

*The Tumult and the Shouting* (The New York Times Book Review,1933)

## *Tom Davin*

*Strangers May Kiss* (*The New York World*, 1930)

## *Charlotte Dean*

*Heaven's Not Far Away* (*The New York Times Book Review*, 1942)

*Marry Me before You Go* (*The New York Times Bok Review*, 1941)

*Nothing Ever Ends* (*The New York Times Book Review*, 1942)

*One More Such Victory* (*The New York Times Book Review*, 1942)

*Road Leading Somewhere* (*The New York Times Book Review*, 1941)

*Storm At Dusk* (*The New York Times Book Review*, 1943)

## *Florence Haxton*

*Ex-Wife* (*Books* (*New York Herald Tribune*), 1929)

## *M.P. Johnson*

*Life is For the Living* (*Boston Transcript*, 1939)

## *Robert B. MacDougal*

*Ex-Wife* (*Saturday Review of Literature*, 1929)

## *T.S. Matthews*

*Strangers May Kiss* (*The New Republic*, 1930)

## *Eudora Ramsay Richardson*

*Strangers May Kiss (Bookman, 1930)*

## *Virgilia Peterson Ross*

*Love Goes Past (Books (New York Herald Tribune), 1931)*

*Strangers May Kiss (Books (New York Herald Tribune), 1930)*

## *Beatrice Sherman*

*For All of Our Lives (The New York Times Book Review, 1938)*

*Life is For the Living (The New York Times Book Review, 1939)*

## *Jane Spence Southron*

*Dream without Ending (The New York Times Book Review, 1945)*

*Next Time We Live (The New York Times Book Review, 1935)*

## *David Tilden*

*Two Novels: Though You Be Far and When Summer, Returning (Books (New York Herald Tribune), 1936)*

## *K.C. Tomlinson*

*Strangers May Kiss (The Nation and the Athenaeum, 1930)*

# ~~ *Films* ~~

## *The Divorcee*

MGM (Metro-Goldwyn-Mayer), 1930

Based on ***book*** *Ex-Wife* (1929)

Directed by Robert Z. Leonard

Starred: Norma Shearer, Chester Morris, Robert Montgomery

Award: Norma Shearer, Oscar, Best Actress, 1930

## *Brilliant Marriage*

MGM (Metro-Goldwyn-Mayer), 1936

Based on ***story*** of the same name published in *Redbook* (1935)

Directed by Phil Rosen

Starred: Joan Marsh, Ray Walker, Inez Courtney

## *Gentleman's Fate*

MGM (Metro-Goldwyn-Mayer), 1931

Based on ***book*** of the same name (1931)

Directed by Mervyn LeRoy

Starred: John Gilbert, Louis Wolheim, Leila Hyams

*Love Affair*

Columbia Pictures Corporation, 1932

Based on unpublished novel of the same name

Directed by Thornton Freeland

Starred: Dorothy Mackaill, Humphrey Bogart, Jack Kennedy

*Next Time we Love*

Universal Pictures, 1936

Based on *book* *Next Time We Live* (1935)

Directed by Edward H. Griffith

Starred: Margaret Sullavan, James Stewart, Ray Milland

*Strangers May Kiss*

MGM (Metro-Goldwyn-Mayer), 1931

Based on *book* of the same name (1930)

Directed by George Fitzmaurice

Starred: Norma Shearer, Robert Montgomery, Raymond Milland

*There's Always Tomorrow*

Universal Pictures, 1934

Based on unpublished novel of the same name

Directed by Edward Sloman

Starred: Binnie Barnes, Alan Hale, Robert Taylor, Frank Morgan

Universal International Pictures, 1956

Directed by Douglas Sirk

Starred: Barbara Stanwyck, Fred MacMurray, Joan Bennett

Also released as *Too Late for Love*

### *The Woman Accused*

Paramount Pictures, 1933

Based on *book* of the same name (1933)

Directed by Paul Sloane

Starred: Nancy Carroll, Cary Grant, William J. Kelly



# ~~ *Filmscripts* ~~

### *Gentleman's Fate*

MGM (Metro-Goldwyn-Mayer), 1931.

Based on *book* of same name (1931).

*Infidelity*

MGM (Metro-Goldwyn-Mayer), 1938. Written with F. Scott Fitzgerald.

*Strangers May Kiss*

MGM (Metro-Goldwyn-Mayer), 1931. Written with John Meehan.

Based on *book* of same name (1930).

Top Articles Biography Books Reviews Chronology Films Filmscripts Titles Stories

# ~~ Chronology of Works by Ursula Parrott ~~

## 1929

*Ex-Wife*

"Leftover Ladies"

## 1930

*Strangers May Kiss*

## *1931*

*Gentleman's Fate* (book)

*Gentleman's Fate* (filmscript)

*Love Goes Past*

*Strangers May Kiss* (filmscript)

## *1932*

"Dream without Ending" (story)

"First Love"

## *1933*

"Breadwinner"

"In Heaven Surely"

"It Must Be the Climate"

"A King in Caribbea"

"Peter Keeps Memorial Day"

"Remember Me"

*The Tumult and the Shouting*

*The Woman Accused*

## *1934*

"For No Eartly Reason"

"Last Love"

"Merchant Princess"

"Nowhere and Return"

"Smile Painted On"

"Some Other Springtime"

"Though Time Be Fleet"

## *1935*

"Brilliant Marriage"

"Death is a Dream"

*Dream without Ending*

"Forever, Perhaps"

"Ina Claire"

*Next Time We Live*

"A Princess Goes Home"

"Salute! There Goes Romance!"

"Second Choice"

"This Wonderful Moment"

"Whenever Spring"

"When Summer, Returning"

## *1936*

*Leisure to Repent*

"Love Comes but Once"

"Manhattan Dawn"

"Of Course, She's Older"

"We Shall Meet Again"

## *1937*

"Life Sentence"

"She Married for Money"

"Spring Singing"

## *1938*

"Brief Encore"

*For All of Our Lives*

"Infidelity"

" 'Revoir"

"That Wife of Hugo's"

## *1939*

"And Tomorrow to You"

"Appointment with Tomorrow"

"The Boy Next Door"

*Life Is for the Living*

*Till I Forget to Love*

*Two Novels: Though You Be Far and When Summer, Returning*

"World's Fair"

## *1940*

"Nothing Ever Ends" (story)

"Road Leading Somewhere" (story)

## *1941*

*Marry Me before You Go* (book)

"Marry Me before You Go" (story)

"Nice People Don't Eat"

*Road Leading Somewhere*

"Somewhere East of Sunrise"

## *1942*

"A Far Off Music"

*Heaven's Not Far Away*

"Last Time We Meet"

"Navy Nurse"

*Nothing Ever Ends*

*One More Such Victory*

"Promise to Forget"

"Storm at Dusk"

## *1943*

*Island of Fear*

*Navy Nurse*

"One Day, There You Will Be"

*Storm at Dusk*

## *1944*

*Even in a Hundred Years*

"Goodbye at the Station"

"The Years I Will Spend with You"

"Until Some Other Year"

## *1945*

"And Then for Always"

"The Beauty and the Family"

"His Broken Promise"

"If We Could Be Alone"

"Let Go of Yesterday"

"Love Is So Universal"

"Sleighbells in the Night"

"Your Picture and My Love"

## *1947*

"Let's Just Marry"



# ~~ *Biography* ~~

Katherine Ursula Towle Parrott was born in Boston, Massachusetts on March 26, 1899. Her father, Henry Towle, was a physician; her mother, Mary Fluck Towle, was a homemaker. Ursula had one sibling, an older sister named Lucy.

Urusla attended the Catholic Girls Latin School and later graduated from Radcliffe College. Immediately after graduation, she moved to New York's Greenwich Village and supported herself as a fashion writer. In 1922, at the age of 23, she married Lindesay Marc Parrott, a reporter for *The New York Times.*

Two years later, in 1924, Ursula gave birth to her only child, a son named Lindesay "Marc" Parrott, Jr. However, Lindesay Parrott, Sr., who never wanted any children, did not immediately know of the existence of his son. Upon learning of her pregnancy, Ursula returned to Boston from London, where she and her husband were living at the time, and gave birth to her son there. She left the infant in the care of her father and sister and returned to Lindesay. It wasn't until about two years later that her husband discovered that he was a father, and he and Ursula immediately divorced. Lindesay Parrott, Sr. never accepted his son Marc, and although Ursula saw the child often, bringing toys and taking him on trips, Marc was almost seven years old before she acknowledged being his mother. From that moment on, however, she doted on him, giving him the best of everything, including a Harvard

education. His welfare was, in fact, the driving force behind her writing career. Ursula also continued a relationship with Lindesay for many years after their divorce, even while both were married to other people.

*Ex-Wife*, Ursula Parrott's first book, was published in 1929. Based on her divorce and the time immediately following, it was considered scandalous at the time and therefore originally published anonymously. ("Leftover Ladies," an article published in *Mentor* magazine that same year, also discusses the plight of divorced women in 1929 New York.) ***Ex-Wife*** was enormously successful, and Ursula became a popular author and scandalous woman overnight, reveling in both roles throughout most of her life.

Although she was continuously involved with her first husband, Ursula married three other men. In 1931, she married Charles T. Greenwood, a prominent New York banker. She divorced him one year later, claiming intolerable cruelty. She married John Wildberg, an attorney, in 1934. That relationship ended when he threatened her with a gun at her in 1937. In 1939, she married Air Force Major Coster Schermerhorn. This marriage was her longest -- 4 years -- and ended dramatically when she was caught in a scandal for smuggling a 26-year-old military prisoner out of a Florida Army base by hiding him under the back seat of her car. Sought and caught by the FBI and tried in a federal court, Ursula claimed tearfully that they were merely "going out to dinner." She was found not guilty of the charge, and, according to a *New York Times'* article on the trial, even the prosecuting attorney applauded when the verdict was announced. Ursula was also rumored to have had affairs with both F. Scott Fitzgerald and Sinclair Lewis.

In between marriages and affairs (and becoming one of the few women in the United States to earn a pilot's license), Ursula Parrott was a prolific, successful, and popular writer. She wrote for women -- books, popular magazine short stories and serialized novels, and filmscripts. Over a period of 18 years, she wrote 22 books (including one which she co-authored with nine other prominent writers of the time, including Zane Grey), over 50 stories, and four filmscripts. Eight of her novels were subsequently made into films, starring such famous actors as James Stewart, Norma Shearer, Cary Grant, Robert Montgomery, Humphrey Bogart, Fred MacMurray, Barbara Stanwyck, and Ray Milland.

Ursula's lifestyle was one of constant ups and downs. She quickly spent everything she earned. She'd write non-stop for 72 hours, sell her story, spend every penny on her son or male companion of the moment, then write another story when she needed the money. Eventually, her imprudent ways caught up with her. She stopped writing in 1947, and in 1952 a warrant was issued for her arrest in New York on a grand larceny charge of taking and then pawning $1,000 worth of silverware from the home of friends with whom she was staying. She went into hiding and was not publicly heard from again. According to her son Marc, she died of cancer in 1957, anonymously, in the charity ward of a New York hospital. Her sister, Lucy, who had been secretly caring for her during the illness, was by her side. She is buried in the Towle family plot in Holly Hood Cemetery in Brookline, Massachusetts.

*Web Page by Susan Westall*

*Summer, 1999*